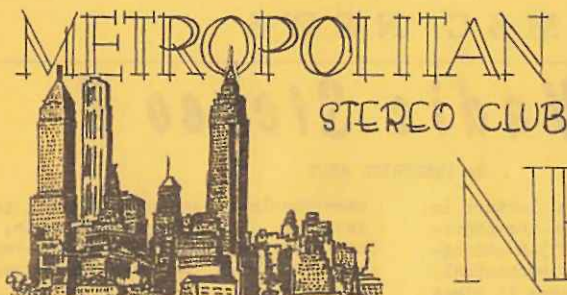


box score

Honor Points	First Awards	Second Awards	Third Awards	Honorable Mentions	Acceptances	Total Honor Points	Total Slides Entered	Slides NOT Entered	Total Possible Points	Total Earned Points	Percent of Scored of Possible
"A" Group											
Jenkins, R.	3	1	1	3	4	32	23		1008	691	68.7
Darnell, P.		1		1	2	8	20		900	575	63.9
Hon, L.		1		1	4	10	20		900	573	63.7
Porter, F.	2	2	2		2	26	16		720	458	63.6
Lowy, R.		1		2	7	15	24		1044	663	63.5
Jenkins, S.			1		4	7	16		720	456	63.3
Ferrer, D.		1	1	1	2	11	9		405	250	61.7
Clausen, G.				1	6	8	24		1044	628	60.2
Wissler, A.	1				5	12			540	321	59.5
Lambert, T.		1			5	9	17	3	900	506	56.2
Obert, L.	1		1	4	1	17	18	6	1044	492	47.2
Holly, E.	1			1	4	11	14	6	900	406	45.1
Brooks, B.	1		2		3	14	14	9	1008	415	41.2
Fain, S.	1				3	8	14	9	1008	375	37.2
Weill, M.					2	2	6	3	405	150	37.0
Luckins, J.				2	1	5	11	9	900	316	35.1
Komaromy, V.			1	1	2	7	7	9	720	217	30.1
Lewis, P.		1			4	7	13		900	189	21.0

"B" Group											
Jefferson, R.	1				1	6	20		900	526	58.4
Jacobson, L.					2	2	6		270	157	58.1
Galician, P.				1	2	4	9		235	405	58.0
Daniels, R.				1	1	3	6		270	156	57.8
Silberstein, B.		1	1		3	10	24		1044	598	57.3
Price, J.					2	2	12		540	299	55.4
Lowin, Z.					1	1	3		135	74	54.8
Hartman, H.	1				5	3			135	72	53.3
Cabot, H.						3			135	71	52.6
Galician, A.					2	2	9		405	207	51.1
Littauer, S.		1			4	9			405	207	51.1
Wolfe, I.						3			135	65	48.2
Price, M.						3			135	64	47.4
Weiss, R.					2	2	20	4	1044	469	44.9
Nesbitt, C.						9	3		540	199	36.9
Brooks, J.		1			4	8	15	9	1044	373	35.7
Caravello, J.					1	1	10	6	720	249	34.6
Ankerson, L.			1		4	7	14	6	1044	351	33.6
Kehrer, A.						10	6		720	239	33.2
Schenk, F.					2	2	3	3	270	84	31.1
Steuer, E.						10	10		900	257	28.6
Feinman, W.					2	2	11	13	1044	277	26.5
Kruser, R.						7	9		720	171	23.8
Sterling, R.						3	3		270	62	23.0
Feinman, M.					1	1	11	13	1044	237	22.7
Ardire, V.						7	9		720	160	22.2
Baer, G.						8	12		900	194	21.6
Barra, P.						3	3		270	135	21.1

Entries are listed in order of percent of total possible points scored to date as shown in last column. Exhibitors with scores less than 20% are not tabulated but will be listed when scores exceed 20%.



VOL II

APRIL, 1957

NO 3

Attention EXHIBITORS!

This is by way of a recap of the instructions for entering slides in MSC competitions. We hope every exhibitor will take careful note of these instructions.

As soon as you decide which three slides you want to enter for the next competition please do the following:

1. ENTRY NUMBER - write YOUR entry number, next to your name on the slide.
2. LETTER SUFFIX - next to the entry number, put "A", "B", or "C" which will indicate YOUR preference for projection.
3. ADVANCE NOTICE - mail a postcard to Paul S. Darnell, 411 South Ridgewood Road, South Orange, N. J., with the following information:
 - (a) Title of each slide;
 - (b) Corresponding entry number and letter suffix; and
 - (c) Name and address of exhibitor.

Anyone who was at our Feb. 8 meeting will realize the tremendous task it is to suddenly be faced with over 100 slides for entry. The job of sorting and doing all the clerical work, before the competition can start, takes 3 people over 1 1/2 hours. It isn't fair to make 3 of our members miss so great a part of our meetings.

Remember, you do not send your slides, only the information (unless you cannot be present to bring the slides to the meeting). It really doesn't take much time to jot the information on a postcard and mail it. Please help Paul and his staff to enjoy the meetings, too. (See page 7 - "Help Wanted.")

MAIL YOUR DINNER & MEETING NOTICE!!

The Men's Grill at Schrafft's was tried at the March 8 meeting, and most everyone agreed that this room was much better as a meeting place than was the Ladies' Grill. Therefore, the meetings will be held in the Men's Grill, in the future.

VSP COMMITTEE Gathers Momentum

By MARJORIE PRICE

Your VSP committee, in presenting stereo shows to hospitals, is pioneering a new entertainment medium and one that may prove therapeutic, too. Modern hospitals are placing more and more emphasis on patient morale. A hospitalized person needs to hold tight to his feeling of belonging to the world outside the hospital. We know no better way to take the patient "outside" other than through the complete realism of 3-D!

The committee has already chalked up three "repeat performances" and more are requested.

Jo-ann Price gave her excellent London, Paris, Rome and the Riviera travelog twice at the Beekman Hospital and once at the Hospital for Joint Diseases. Lisa Obert presented her Town and Country show at the James Ewing Hospital. Ed Steuer acted as projectionist at each showing.

Fountain House, the rehabilitation center for mental patients, invited Lisa back for another show. Charlie Maciejak, with his son, Daniel, assisted Lisa both times.

The committee is very fortunate in having Lou Frohman as one of its members. Lou is taking a showing of his superb European slides to Fort Jay on Governor's Island, and we expect that he will get around to other Army hospitals in this area.

MEMBERSHIP DIRECTORY

Enclosed with this issue of the MSC News is a membership directory comprising the names and addresses and competition entry numbers of all MSC members and Associate members. We hope that you will keep the directory handy and use it for reference. New members' names will appear in this paper every month, as in the past, and we suggest you add them to the directory.

Quo Vadis Stereo?

By FREDERICK KROY

Some time ago I delivered a lecture in which I tried to put emphasis on the photographic and pictorial aspects of 3-D photography, in contrast to the purely mechanical, mathematical approach, which seems at times to envelop the mind of the picture taker. I do not wish to assail technique as a science. What I mean is mechanization in thinking. It is mechanization and automation in thinking which produces rubber stamp results.

If I say something here which seems strange, please believe me, they are my firm convictions, based on facts and experience. I have in mind the good of stereo photography and of the hobbyist who wants to get pleasure out of it.

One cannot speak about stereo without speaking about photography in general. Stereo photography is only a branch of the larger photographic field. Before your stereo pictures are mounted, they represent two planar (two-dimensional) transparencies, even though taken by a stereo camera. In fact, each half can be used independently. All the rules and laws of photography are therefore also applicable to them. Only when mounted do your two flat pictures become a stereo slide.

Stereo, as a part of photography, produces the ultimate result. There can be no greater achievement than the reproduction of all three dimensions in color. A perfect three-dimensional color picture cannot be surpassed and hardly be reached by other forms of photography, technically speaking. We live in a three-dimensional world, we perceive this world in three dimensions with our eyes and so it is only natural that we should want to reproduce this world in a three-dimensional way. The three-dimensional view is the natural one. With today's technical achievements, stereo photography has no equal, if it comes to faithful reproduction. But if it comes to interpretation, the picture changes.

It is my firm conviction that stereo will die out if the photographers do not soon start to produce results which are worth the effort, and by that I mean the additional care and equipment which the three-dimensional medium necessitates.

Before stereo was reintroduced on the market by industry, it had been dormant for a number of years. With the advent of color, the very good Keystone stereo travelers be-

came obsolete, and the interest in stereo vanished. It is very regrettable, that as of today, no organized concentrated effort has been made, - with the exception of Viewmaster to an extent - to continue where Keystone left off, but this time using color and modern equipment.

Frequently disputed as to its place within the arts, photography is in a peculiar place. It is, after all, only creative by its interpretation of what exists. Besides, it is that form of art which employs a high degree of mechanical tools for its realization. Therefore, photography, precariously balancing on the small rope which divides art from craft, is always in danger of being the first of the arts to succumb to the onslaught of complete mechanization, typical of our age.

The third dimension is achieved by technical means, and stereo-photography is about to drown in a maze of technical thinking, through neglect of artistic feeling. In no other form of art, be it sculpturing, writing, dancing, designing, painting, etc., is it conceivable that the artist starts out without a clear conception of what he wants to accomplish, and how he wants to do it. Without such a plan, he could not succeed. Only the photographer, and especially the stereo photographer, thinks that his camera can produce a work of art in the fraction of a second. I cannot agree with those who say that the release of the shutter is the photographer's creative moment.

Creation of a picture starts, - or shall we say should start, - with an idea. A man's interpretation, his pictures, are the man himself, the photographer. The artist reveals himself through his work. These, of course, are the outstanding photographers. We should try to follow them as much as we can.

Before taking any picture, let there be a moment for reflection. There must be time to take in the subject; there must be time to evaluate. There must be time to form a relationship to the subject. If you do this, you will never again shoot a blinding flash into the lovely face of your child, never destroy a picture mood through too much fill-in. Usually, the photographer appears on the scene and shoots. And in many cases, he shoots the picture dead.

Let us assume that I have an empty table before me, and that I now set a precious

HELP WANTED

By PAUL S. DARNELL

At meetings when we have a slide competition or judging session, there is a sizable task to be done in organizing slide entries, handling the projection, and recording the judges' voting. So far this job has been the "lot" of a few faithful people who have most generously given their time and effort in various capacities. We would like to have several volunteers to act as alternates, and to do some of this work on a programmed assignment schedule. The several tasks are now described.

1. At the slide entry receiving table, where people hand in their slides when they arrive at the meeting, there should be FIVE persons. The job here is checking names, titles, thumb spotting, "A" or "B" grouping; applying stickers with slide numbers; writing out lists of names, slide titles and numbers for the projectionist and records; arranging the slides in proper grouping and sequence in the slide racks; and answering all kinds of questions.

2. Behind the table on which the projector is located, we need THREE persons; one to run slides through the projector; one to place projected slides in their proper place according to points voted by the judges; and a third person to keep track of and mark top rated slides and to help out when something gets fouled up.

3. In front of the projection table, we need THREE persons to assist with the projector operation; one to adjust horizontal alignment; one to adjust vertical alignment; and one to look after focus. This can be handled by two people and frequently is, in which case one person takes care of two adjustments. Flexible shaft controls operate the projector knobs.

4. At the judges' table, we need at least TWO persons; one to write down on the recorder's list the points voted by the judges and the other to announce the total scores as soon as the voting on a slide is completed. For evenings on which a large number of slides is being judged, we should have TWO recorders to split the task of recording between them.

How about giving us some help by volunteering to do one or more of these tasks? Please drop me a postcard (Paul S. Darnell, 411 Ridgewood Road, South Orange, N.J.) and let me know what job(s) you would be willing to undertake. We will then set up a schedule of particular assignments so that no one person is loaded up all the time. You can be sure that your assistance will be most highly appreciated.

HELPFUL HINTS

What you can do with a SINGLE FRAME of a stereo slide:—

REPRODUCTION—one frame of a stereo slide can be sold for reproduction in magazines, or for illustrative commercial purposes.

Direct COLOR PRINTS for the family album. OR make a Kodacolor negative from the stereo transparency and then a Kodacolor print -- in our experience this Kodacolor print gives a truer reproduction colorwise than the direct color print (the extra cost of the Kodacolor negative is definitely worthwhile, in our opinion).

PROJECTION—with a manual or semi-automatic 35 mm. projector you can show your stereo slides in single frame color to large groups of people. The additional equipment that is needed is an Airequipt Adaptor and a "Stereo-Daptor" (available for most 35 mm. projectors able to use the Airequipt Changer). The cost is quite reasonable, the former is 50¢ and the latter is \$2.95...definitely worthwhile. (It is true that you lose the stereo effect but you can show your pictures to your friends in this way, if you do not own a stereo projector, or table viewer. Hand viewing is usually too difficult for large groups in any event).

Editor's note - I have been showing my slides this way for three years and reactions by audiences have always included comments about the extreme sharpness of the stereo frame. Many 35 mm. fans have switched to stereo when they realized that their 35 mm. equipment can be utilized in this way.

TRADING POST

Associate Member, Carrel I. Tod, 1908 No. Quintana St., Arlington 5, Va., would like to trade his TAYLOR TABLE VIEWER (he prefers projecting his slides) for another ILOCA I, with the distance adjustment of the two lenses synchronized (he prefers the horizontal format). Anyone interested can write directly to Mr. Tod.

If you have or want stereo equipment and/or accessories that you would like to sell, acquire or trade, write to Louise Jacobson, Apt. D6, 3871 Sedgwick Ave., Bronx 63, N.Y., including your full name and address. We will publish your request in this column.

CHANGE OF ADDRESS?

If you have changed your address since joining MSC, please send your name and address to MSC, P.O. Box 1861, Grand Central Station, New York 17, N.Y. This will assure your getting mail promptly.

YOURS for the ASKING

The question selected this month was submitted by Rosamund Daniels and others.

Q. What kinds of daylight color films are available to the stereo photographer? What are the differences between them? What are the costs?

A. The stereo photographer uses 35 mm. color film. In Daylight type films there are presently 3 kinds of film available: Kodachrome, Anscochrome and Ektachrome.

Kodachrome is generally preferred for hand viewing. This is because it has the highest resolution. ("Resolution" is determined by the grain of the film which in turn determines the sharpness and clarity of the image.)

Anscochrome is generally more grainy than Kodachrome. More grain means that the picture will be less sharp; in a hand-viewer the grain hurts the stereo effect. This, however, is less noticeable in projection.

Ektachrome has more grain than either of the two mentioned above. Eastman Kodak no longer advertises Ektachrome's use for stereo photography.

Kodachrome is generally contrasty. (Contrast is the balance between the light and dark areas in an average scene). Anscochrome is "flatter" -- shadows will show more detail -- in projection. And Ektachrome is the most contrasty of the three films.

All 3 films have some latitude but none of them have too much. ("Latitude" is if you expose a 1/2 stop or 1 full stop, over or under, you may still get an acceptable exposure.)

Kodachrome is considered a "cold" film, the colors are usually brilliant and the overall effect is more blue. Anscochrome is a "warmer" film, more yellow; the colors are more pastel and not as brilliant as Kodachrome. Ektachrome is the warmest of the three films and is more overall orange-red.

Kodachrome has a film speed of ASA 10, Anscochrome and Ektachrome have film speeds of ASA 32. Naturally the latter two films enable you to get pictures under adverse lighting conditions.

The costs involved are approximately the same for all three types of film. The prices sometimes depend on where the film is bought and who does the processing. Below are the list prices:

Kodachrome - 20 exposure roll, \$1.85; pro-

cessing \$1.50; processing including cardboard mounting, \$2.25.

36 exposure roll, \$2.60; processing \$2.50; processing including cardboard mounting, \$3.50.

Anscochrome and Ektachrome - 20 exposure roll, \$1.85; processing \$1.25; processing including cardboard mounting, \$2.50.

Generally speaking, the two films used most by stereo photographers are Kodachrome and Anscochrome. Each has its own followers. If you are primarily going to show your slides in a viewer, Kodachrome may be what you want to use and if you are primarily interested in projection, you may prefer Anscochrome. Try both and make your own decision. Film choice is a personal choice.

This question was answered by Spencer Ivey (a new member, too). Further information about films can be found on page 3, April, 1956 issue of the MSC News.

A successful column depends on the members (and Associates) submitting questions. We will track down the answers, just send YOUR questions, on any phase of stereo, to the editor. Do it now!

WORKSHOP ACTIVITIES

The next meeting of the Workshop will be held on Thursday, April 25th at 8 P.M. at Lisa Obert's studio, 41 West 83 Street, Apt. 6B. Bring slides you have taken on field trips which will be discussed within the group. The best ones will be selected for the purpose of a future VSP show, to be previewed at a membership meeting.

The Workshop group will jointly do the judging, selecting and editing of these slides. This will be a constructive step towards learning how to pick your own slides for future competitions. A qualified guest judge will guide us. At a later date we will have a special Workshop meeting for the sole purpose of learning mounting for projection.

APRIL FIELD TRIP

We plan to make our April field trip a Dogwood Carnival, combining nature with human interest. Your committee is now working on detailed plans and as soon as ready, you will find out all about the surprises in store for you.

Our apologies to all our members who searched the March MSC News for the questionnaire on field trips and workshops. We ARE enclosing it with this issue. We hope you will take a few minutes time to fill it out and mail it to Lisa Obert.

piece of glass on it, which I have to photograph in 3-D. If I see this subject for the first time, I have also to conceive an idea, for instance about its origin, its purpose and my relationship to it. I choose the background; I choose the items which I will need to form the planes. I put a highlight here and a shadow there; I introduce reflections of white, grey or black bodies, to give it shape. Even here, before I shoot, I have to create something.

Now, permit me to add a few purely photographic remarks, which I think will be helpful in pointing out some of the most glaring pitfalls in stereo photography, and will give you some hints as to how to avoid them.

1. Instead of trying to compose a picture, the average stereo photographer is often solely concerned with catching the third dimension. With the advance of stereo photography, the photographer grew more plane-conscious than art-conscious. Never before have so many pictures of trash been produced. Window rails, wooden frames, scores of walls, broken branches, old shoes and other things you would otherwise not lay your eyes on, or even photograph if you were using a planar camera, now receive the honor of becoming part and parcel of stereo pictures. Since these objects, - besides their ugliness, - are mostly too close to the camera, they will definitely kill the picture. Through the creation of the mounted window, stereo photography puts you and your audience into the role of observer, who is either on the outside looking in, or on the inside looking out. If trash were lying in front of your window, you would not want to look at it. Well, don't put it there. You do not have to worry about the third dimension. You have it automatically, as you have two lenses on your camera. Sometimes you will have only little stereo effect, but it is always there. Do not force it. You should train yourself to treat the effect of depth as the last criterion. Take your picture for the picture's sake. Naturally, between two equally good pictures the one with more depth should have preference. But the depth should be in the main part, not in the introduction. This will center the attention where it belongs, and will eliminate those terrible disturbing foregrounds. It is quite clear that not each pictorial subject is acceptable for stereo photography. The old masters of planar photography often have long introductions, because the showing of space was an important matter to them, and such pictures cannot very well be taken in stereo.

2. Crop your picture before you take it. In other words, remove unwanted details from the start. It is difficult to crop a three dimensional slide later on, as it is not simple to crop a two-dimensional transparency. But never miss a shot because it seems to be a two-dimensional picture only. Use it as such.

3. Use flash indoors only, if you must, in order to catch pets, children at play, etc. Use two flash bulbs on an extension rather than one and thus avoid those harsh shadows. Use bounce flash. But never use flash for the static or the portrait. Even a tiny apartment has two circuits where you can easily plug in 750-1500 watts each. This is enough light for 90% of all home shots. The reward for the greater effort lies in the infinitely livelier pictures.

4. Put movement into your picture. I do not mean camera or subject movement but the way a piece of material is draped, the way the wind is playing with the girl's hair, the way people look at each other and talk together, the way their bodies, their faces and their eyes are turned, all this is movement. Movement, - not action. Action is something else and does not concern us here.

5. There are pictures which have a great amount of natural depth, - for instance, the view from a dune down to the sea, from a cliff down into the valley, etc. Here, depth is the object. The mistake generally made is to shoot those pictures from too low or too far, whereby you will miss the actual change in level which it is imperative to show. If you cannot get close enough, shoot from high, pointing down. This alone will give you the real feeling of depth. There are pictures of planar objects, such as floors, long tables, etc., which taken from a low level, give a very good feeling of depth, without actually any stereo effect. I would say, they show distance, not depth. The effect is strong, inasmuch as any object standing on the table will be greatly emphasized.

This article will be concluded in a future issue and will include discussions of the stereo window, the fill-in light and portraits in stereo.

NEW GAVEL FOR MSC

The President will be able to call the meetings to order in a more businesslike manner hereafter. Reason: Ted Hafner presented the Club with a brand new gavel, which was accepted by Lee N. Hon on behalf of the Club. Many thanks Ted, it will be put to good use; there should be no excuse for not starting on time hereafter.



METROPOLITAN STEREO CLUB PROGRAM

SCHRAFFT'S 220 WEST 57th STREET, NYC 2nd FLOOR — MEN'S GRILL

April 12

MEETS SECOND FRIDAY OF EVERY MONTH — PUBLIC INVITED

The Metropolitan Stereo Club News is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo.

It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in the MSC News that will be helpful to their members. We will, of course, appreciate credit to MSC News or recognition of any by-line on any article used. We believe this exchange of ideas, activities, technical data, etc., will aid program planners everywhere to increase the scope of their club activities.

Typed contributions should be addressed to Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. Any copy accepted is subject to whatever adaptation and revision that may be necessary.

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 METROPOLITAN STEREO CLUB
 P.O. Box 1861
 Grand Central Station
 New York 17, N.Y.



Member

1957

6:00-Dinner and "Get Together"

7:30-AN INFINITY LOCATOR — By Dr. Kenneth Tydings

Dr. Kenneth Tydings is a stereo inventor, author and instructor. Dr. Tydings invented the original close-up stereo angle lens.

He will discuss and demonstrate his latest contribution to stereography -- an infinity locator

which is a slide. When placed in a projector it quickly establishes the infinity position as projected by each lens, thus enabling completely comfortable viewing regardless of screen size and projector distance from the screen.

8:30-April Slide Competition

PANEL OF JUDGES

Dr. Richard B. Pomeroy, APSA, instructor, exhibitor and past President of the New York Color Slide Club; Robert Welber, writer and art critic; Paul S. Darnell, Competit-

ion and Exhibition Chairman of MSC; Dr. Kenneth Tydings, inventor, writer and instructor on stereo; and Sunny Jenkins, one of the top exhibitors at MSC.

HATS OFF TO —

Mr. Anthony Leandra, Manager of Schrafft's, deserves a medal for the tremendous amount of assistance he has given to the club since it has been meeting at Schrafft's. He is always present to see that things run smoothly, adjusting the microphone, providing a light, covering a mirror because it creates a reflection, etc.

But Mr. Leandra's work for the club starts prior to the meeting, and lasts for sometime after the meeting. His assistance and many good suggestions are greatly appreciated, and in recognition of this the membership at the March meeting voted him in as an Honorary Member. Welcome Mr. Leandra.

WHO ARE YOU?

The familiar faces you see at the meetings become friends whose names you will remember, IF you wear your name badge at the meeting.

Members are requested to pick up their name badges when they enter the meeting room. And, too, to return the badge to the board before they leave.

FOR ASSOCIATE MEMBERS

Associate Members' slides are always welcome for the bi-monthly slide competitions. The next competition will be held during the middle of April. Send your entries to MSC as soon as possible.

NEW MEMBER

CATHERINE SOMERVILLE
 382 Old Country Road
 Mineola, New York

ASSOCIATES

ARTHUR EPSTEIN
 205 West 39th Street
 New York, New York

MRS. BARON P. FRYER
 Village Store
 West Bedford, Massachusetts

GUESTS

AT MARCH MEETING

We were privileged to have as visitors at the March meeting Mabel Scacheri of the New York World Telegram and Sun (she wondered what Magic Lisa could find on a doorstep); Al Linfors, Vice President of Bell & Howell; Mrs. Ralph, Art Director of VSP; and a few members of the New York Stereo Club, including Jack Ellerstein, past president of that Club.

In order for us to know who the guests are that come to our meetings, a guest book will be provided on a table near the entrance to the Men's Grill. It will be appreciated, if the members bringing guests, will make sure each guest signs the register with his name and address.

PSA Traveling Salon Awards

The first PSA Traveling Salon, judged at the March meeting, gave the membership a good idea of what the best stereo makers in the country are doing. All of the slides shown were above average; some of the reasons why were discussed by the three judges - Dr. Kenneth Tydings, well known as an author, instructor, consultant and inventor in the stereo field; Mr. Robert Welber, distinguished writer and art critic who gave an artist's-eye view of the slides; and Mr. Frank Porter, one of our top award winners in MSC.

The judging of the 90 slides comprising the Salon resulted in the following awards:

First Place to the slide "Nature's Fireworks" by Henry H. Erskine, Highland Park, Illinois.

Second Place to the slide "Fog at Sunset" by Henry C. Crowell, Winnetka, Illinois.

Third Place to the slide "The Teacher" by Mrs. Mae C. Perry, El Paso, Texas.

NOTICE

The new mailing address of the Metropolitan Stereo Club is:

P.O. Box 1861
 Grand Central Station
 New York 17, N.Y.

MSC News items should still be sent directly to the editor.

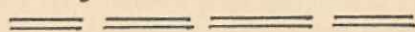
STOP THE PRESSES!

Harold Lloyd is coming

to the MSC April 12th meeting!!

(We couldn't stop the presses to include this NEWS in the paper but we can call your attention to this added attraction now.)

Harold Lloyd, APSA, will present an 1 1/2 hour stereo variety show, entitled "Harold Lloyd Presents". This show was presented at the Washington Regional PSA Convention during the week of March 25th.



Due to this addition to the program we ask that members and guests arrive early so that we can start our meeting promptly at 7:30 P.M.

Competition Note:

So that we can have time to enjoy the many features of the April 12th meeting, members are requested to bring ONLY 2 slides for competition entry. ==
